<page>011r</page>

<image><http://gallica.bnf.fr/ark:/12148/btv1b10500001g/f27.image></image>

<div>

<id>p011r\_1</id>

<head>Painting <m>esmail d’azur</m> in <m>oil</m></head>

<ab>This is a secret that is hardly known to <pro>common painters</pro>. Some take the most delicate they can &amp; grind it with <m>ceruse</m>, which binds it, and next prick with an <tl>awl</tl> in several places the area they want to paint with <m>azur d’esmail</m>, such that the <m>oil</m> enters &amp; leaks in, &amp; <add><fr>ne</fr></add> does not cause the <m>azure</m>, which in itself is heavy, to run. Others lay the panel flat &amp; put down the <m>azure</m> on it, which is also done <fr>à destrempe</fr>. The main thing is to grind it well on <tl><m>marble</m></tl>, and before that, to have washed it thoroughly. Some grind it <del>with</del> thoroughly with an <m>egg yolk</m> &amp; then wash it in five or six <tl><tl><m>waters</m></tl></tl> and lay it on not with a <tl><fr>painceau</fr></tl>, which would be too soft, but with a <tl><fr>broisse</fr></tl> thoroughly softened &amp; crimped, &amp; laying it on thickly as if one were putting it down with a <tl>trowel</tl>; settling down it evens out and flattens. I have experienced that grinding <m><fr>azur d’esmail</fr></m> with <m>egg yolk</m> &amp; next washing it in several <tl><m>waters</m></tl> is good. However, it loses a little of its vividness in the grinding of it. I have also washed it in several <tl><m>waters</m></tl> &amp;, when it had settled a little, I removed the <tl><m>water</m></tl>, still <del>q</del> blue, with a <tl>sponge</tl> and squeezed it into another <tl>vessel</tl> <del>thus</del> <add>where it settled, &amp; from the residue</add> I had the ash, flower and subtlest part of the <m>azure</m> without grinding it, which is the best, for in the grinding of it, it loses some of its tint. Those who make it in <pl>Germany</pl> compound it like <m>enamel</m>, in large pieces which they pestle, &amp; pass through several <tl>sieves</tl> &amp; wash.</ab>

<ab>To make <m>azures</m> beautiful, they wash or soak them in a <tl><m><df>rock water</df></m></tl>, as they call it; it is a <m>water</m> distilled from mines where <m>azure</m> or <m><fr>vert d'azur</fr></m> is found, which distills naturally through the <env>veins of the mountain</env> or is distilled through an <tl>alembic</tl> <del><fr>par</fr></del> from mineral stones of <m>azure</m> or <m>copper</m>.</ab>

<ab><m><add>Azure</add> ash</m> are only good for landscapes because they die in <m>oil</m>. Only true <m>azure</m> holds on. <m>Azur d’esmail</m> cannot be worked if it is too coarse. Try it, therefore, on the <tl><bp>fingernail</bp></tl> or the <tl><m>oil</m> palette</tl>. If it <del><ill/></del> happens to be sandy, do not grind it except with the <m>egg yolk</m> or, better yet, wash it in <tl><m>clear water</m></tl> &amp; with a <tl>sponge</tl> remove the <tl><m>colored water</m></tl> after it starts to go to the bottom, and in this manner you will extract the very delicate flower, which will be easy to work with.</ab>

</div>